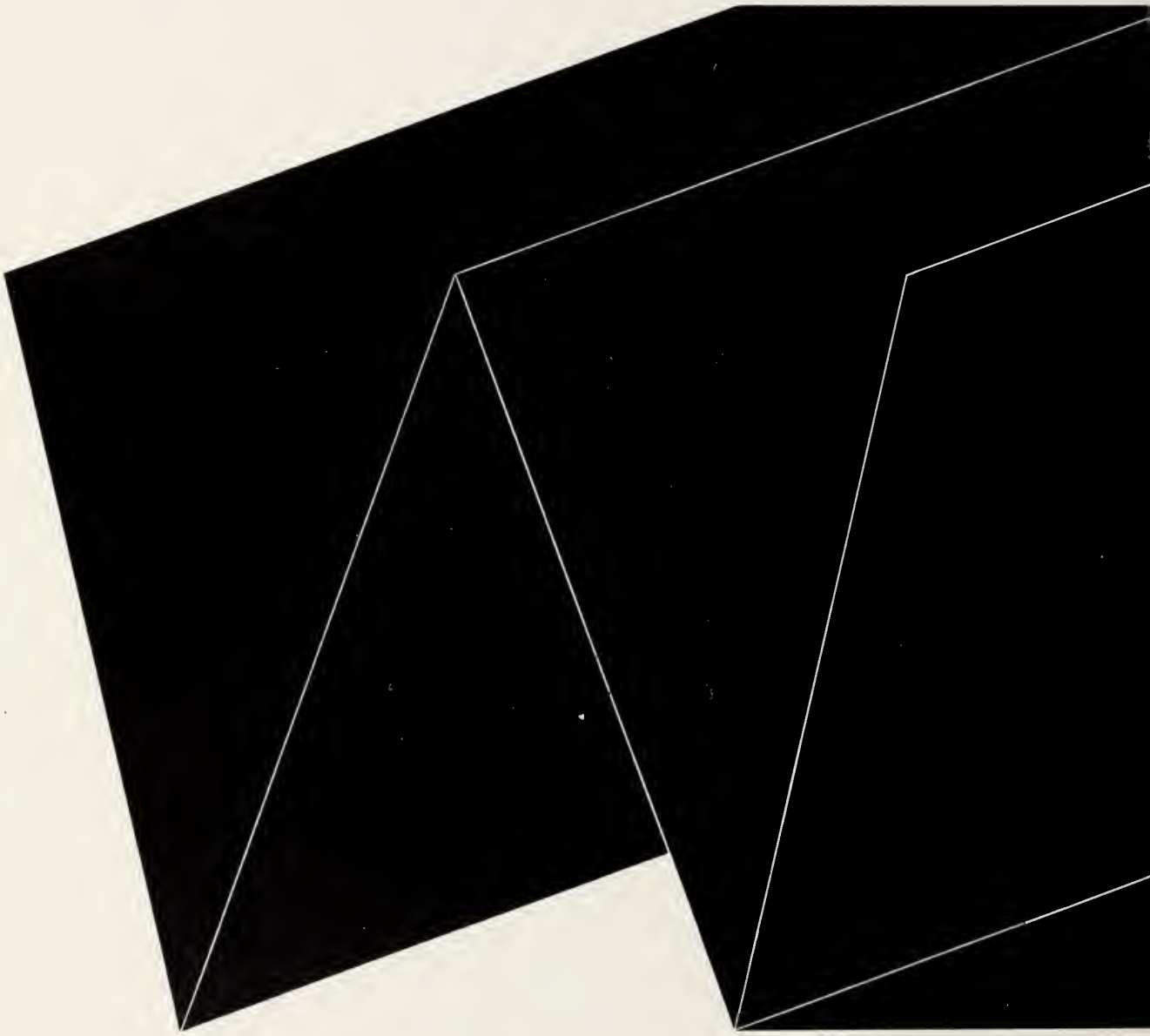
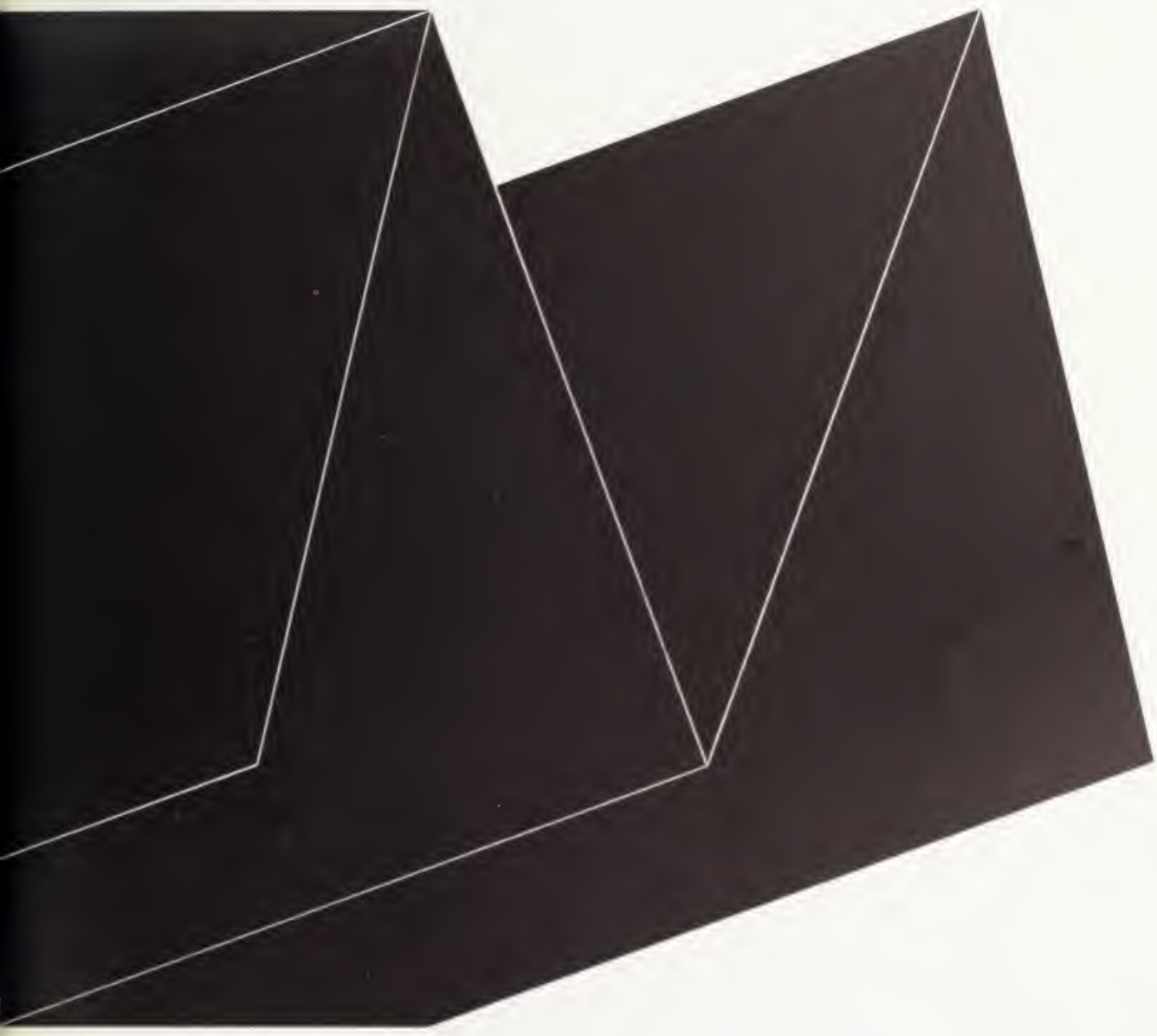
THE WHITNEY REVIEW 1965-1966



WHITNEY MUSEUM OF AMERICAN ART



THE WHITNEY REVIEW 1965-1966

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All works of art illustrated are recent acquisitions by the Museum.

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Cover: The building at night from 75th Street, with entrance and sculpture court.
Photograph by Ezra Stoller Associates

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Published annually in the Fall, *The Whitney Review* surveys the preceding year's activities of the Whitney Museum of American Art (except its acquisitions, which are listed for the fiscal year by July 1—June 30). It is edited by the Friends' Publication Committee in collaboration with the Museum staff. It is not a formal annual report, but is intended to record events of general interest, including articles and excerpts from lectures by the staff and others.

The Whitney Museum of American Art
945 Madison Avenue
New York 10021
Telephone (212) 249-4100

Hours: Daily 11-6, Sunday 12-6
Admission: $.50; Children under 12 accompanied by adult admitted free.
Unlimited Admission pass, $10.
Galleries open to the public September 28, 1966

The 75th Street side of the building.

Ezra Stoller Associates

The Architect's Approach to the Design of the Whitney Museum

Marcel Breuer

In the designing of the project and after establishing its workings and its program, we have faced the first and most important problem: what should a museum look like, a museum in Manhattan? Surely it should work, it should fulfill its requirements. But what is its relationship to the New York landscape? What does it express? What is its architectural message?

It is easier to say first what it should *not* look like. It should not look like a business or office building, nor should it look like a place of light entertainment. Its form and its material should have identity and weight in the neighborhood of 50-story skyscrapers, of mile-long bridges, in the midst of the dynamic jungle of our colorful city. It should be an independent and self-reliant unit, exposed to history, and at the same time it should have a visual connection to the street. It should transform the vitality of the street into the sincerity and profundity of art.

The photograph below shows a sunken sculpture court between the sidewalk and the building, spanned by the entrance bridge; it shows the glass front of the lobby facing Madison Avenue, and the

Ezra Stoller Associates

The sculpture court and interior at night.

sculpture gallery which provides contact with the street and with the passersby. While the inverted pyramid of the building mass calls attention to the museum and to its special dedication, the mass is surfaced with a most durable, retiring, and serene material: a warm gray granite which is rather dark and has a mild play of reflection of the surroundings. The building, reaching out high over the sculpture yard, does not stop the daylight or the western sun; it receives the visitor before he actually enters the interior of the building. One sees the sunken yard and its sculptures from the sidewalk and the entrance bridge. Also, one sees the lobby and the sculpture gallery through the glass walls.

To emphasize the completeness of the architectural form, the granite façades on both streets are separated from the neighboring fronts: an attempt to solve the inherent problem of a corner building, which

Egla Stoller Associates

Detail of the overhang from 75th Street

otherwise could easily look like a quarter-section of something. The project transforms the building into a unit, an element, a nucleus, and lends it a direction towards Madison Avenue. The overall granite facing, homogeneous, extending out and over towards Madison Avenue, reaching down into the sunken garden with openings which grow out of the surface, with the modulation of the Madison Avenue gap between it and the neighboring buildings, with the granite parapet along the sidewalk and with the structural concrete form of the bridge—all this is an attempt to form the building itself as a sculpture. However, it is a sculpture with rather serious functional requirements.

Our purpose was to achieve a simplicity of interior design that would focus visitors' attention on the exhibits. Also sought was flexibility of spaces. Solutions for these demands are offered by rectangular and uncluttered large gallery spaces, uninterrupted by columns or beams and partitioned by means of easily interchangeable floor-to-

Ezra Stoller Associates

The Gertrude Vanderbilt Whitney Gallery on the second floor.

ceiling panels. A ceiling grid permits and promotes this interchangeability, including flexible use of the lighting. All walls are white, the concrete ceiling a light gray, and the split slate floors a related darker gray.

The floor area needed is about six to seven times greater than the site. This makes top lighted gallery spaces impossible, aside from the fact that daylight would be reflected and colored by the color of the tall apartment buildings opposite—red or yellow brick. Windows or exterior glass areas would be disturbing and would reduce gallery hanging space. Consequently, our building does not have any use for windows. It has controlled mechanical ventilation, heated or cooled, and controlled, adjustable lighting.

We recognize that lighting is probably the most important single component of a museum's complexity, and the solution here represents rather serious research into the problem. It was tested and verified in a full sized mock-up before final installation.

Section of the third floor gallery, with installation.

As windows have lost their justification for existence in this building, only a very few remain, and only to establish a contact with the outside. These few openings, free from the strict requirements of ventilation and lighting, can now be formed and located in a less inhibited fashion, as a purely sculptural contrast to the strength of the main building contours.

It seems to me that large open gallery spaces with interchangeable partitions need a special understanding and care, otherwise the general impression will be too synthetic. To establish our direct sympathy for these spaces, we suggested for the galleries rather unsophisticated close-to-earth materials: roughly textured concrete ceilings, split slate floors, walls covered with flat painted canvas.

Furthermore, the design includes a number of smaller, non-interchangeable rooms of definite decoration and furnishings. Painting and sculpture can be shown here in surroundings similar to a home or office.

While the average gallery height is 12'-9" clear, the top gallery height is 17'-6", a consideration of the increasing size of contemporary painting. The sculpture gallery is double story high, according to the wishes of a number of artists I talked with about this.

A maximum number of offices and the conference room have natural light. They are visually connected to roof terraces by means of glass walls. High parapet walls lend these terrace areas complete privacy: an atmosphere of concentration, indoors and outdoors.

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The Whitney Museum of American Art was designed in 1963, and built in 1964-1966.

It has a total gross floor area of 82,000 square feet, with a total net gallery area of 26,700 square feet and a sculpture court of 3,100 square feet. It houses (aside from the galleries on five levels and the sculpture court) a cafeteria for visitors seating 75, a "Friends' Lounge," a lecture hall for 156 persons, a restoration studio, administrative offices with a Trustees' Conference Room for 24 persons and a Reference Library, a receiving facility with truck dock and adjacent carpentry shop and storage facilities, and a full level of storage bins for paintings.

The materials employed are:

Exterior facing: gray granite, "flamed" surface.

Entrance bridge with canopy, party walls and main stair section: rough concrete.

Glass frames: architectural bronze.

Interior floors: split bluestone paving, waxed; also mosaic parquet and carpeting.

Gallery ceilings: open concrete grid.

Wall finishes: painted canvas, bushhammered concrete, granite of exterior.

Interchangeable walls: painted plywood.

Grilles, elevator doors, etc., profiles: architectural bronze.

Walls of Trustees' Room and Conference Table: gray granite on white carpeting.

Two windows on the 75th Street side.

Franz Kline.
DAHLIA [illegible]
Oil on canvas. 82 x 67.
Gift of an anonymous group of Friends of the Whitney Museum of American Art

Ezra Stoller Associates

The front seen at night from Madison Avenue.

The Whitney Museum's New Home

B. H. Friedman

It should be said right off: the new Whitney Museum is architecturally one of the most significant buildings to go up in New York since World War II. For its size (five stories above grade and two below, on a corner plot only about 125' by 104'), it may well be the most significant. Like its important predecessors—the U. N., Lever House, the Manufacturers Hanover Trust on Fifth Avenue at 43rd Street, the Seagram Building, the Guggenheim—the new Whitney is controversial. There is no question about that. Vital new solutions to old problems are always controversial. It is not so long ago that the cartoonists, the jokesmiths, the sidewalk critics were calling the U. N. Secretariat "a tombstone," "a slab", Lever House "a bar of soap", the Manufacturers Trust (its name then) "a glass box", the Seagram Building "a chocolate bar", the Guggenheim "a snail", etc. And throughout the construction of the Whitney, the most familiar joke has been that the building looks upside-down, that the plans were read upside-down. What I want to write about for a few pages is just how right-side-up, how straightforward, how direct was Marcel Breuer's solution to the Whitney's particular problems.

But first, the problems: though the Whitney had moved in 1954 from its small home on the 8th Street to a much larger one on 54th (on land given to it by and immediately adjoining the Museum of Modern Art), it was apparent by the early sixties that these quarters, too, were inadequate and that, in moving from downtown to midtown alongside of a larger institution, the Whitney had lost some of its identity, had indeed been absorbed into a complex of buildings devoted to international art rather than permitted to stand alone as it had—and will—as the foremost museum devoted solely to American art. In addition to these problems of physical space and symbolic identity, there were problems of money. The institution's original endowment was inadequate for the present-day cost of exhibitions, salaries, acquisitions, catalogues, etc., and of services now expected by the public and required by staff. With the shift in emphasis from the custodial to the educational function of a museum, the growing art audience expects well-installed, well-catalogued shows in a building that is comfortable and offers such amenities as dining and auditorium facilities. A professional staff is entitled to galleries that are sufficiently large and flexible, adequate administrative offices as well as shipping and storage and restoration areas. These requirements, which were no longer or had never been satisfied on 54th Street, requirements of both the public and the museum staff, were incorporated now in a program for a new building.

In 1961 a Building Committee was formed to develop this program, to consider possible construction sites, and to select a suitable architect. At about the same time the Museum of Modern Art expressed interest in obtaining the Whitney's 54th Street building. A price of about $2,000,000 was negotiated, and this became the Whitney's approximate budget limitation for new land. Now a policy decision had to be made—whether to buy cheap land at a fringe location or comparatively expensive land in the heart of Manhattan's art community. The latter was the choice. Though an important institution, the Whitney did not, of course, have the pulling power of such huge complexes as the United Nations or Lincoln Center, and in its new location attendance would be vital to economic survival—for the first time in history the Whitney was going to charge admission, would have to in order to operate a building three times the size of the previous one. Some locations (particularly on Fifth Avenue) were simply too expensive. Some at suitable locations were too small to permit a building with even minimal built-in expansion. Others presented possession problems with concomitant uncertainties as to cost and delivery date (the Modern needed the old Whitney building by Summer '66).

Finally, the site of a proposed co-op at the southeast corner of 75th and Madison was brought to the attention of the committee. Although slightly more expensive than the agreed-upon limit, there

were compensatory savings. Possession had been obtained. Demolition and substantial excavation (for a planned two-level garage) had been completed. And the location was perfect: right at the center of the north-south axis of art museums and galleries stretching from the Modern at 53rd Street to the Jewish Museum at 92nd. Everything was perfect—everything except the answer to the question of whether or not the new Whitney could, on a corner plot of only some 13,000 sq. ft., achieve—or re-achieve—the identity, definition, even monumentality, that was basic to its program. The monumentality of almost all the outstanding post-war buildings in New York (and those built pre-war, too, for that matter) is partly the result of occupying at least a block front and partly the result of their height. Even poorly- and arbitrarily-designed buildings often have considerable presence and power, created only by their size. Not only was the corner site comparatively small, but the Whitney knew that it could not afford a high building. Too many floors would cost too much—in heavier construction, in waste space (particularly for additional stairs and elevators), in increased operating expenses (duplication of guards,

Larry Poons.
UNTITLED. 1966.
Synthetic polymer paint on canvas. 130 x 90.

extra cleaning, bigger utility bills, etc.).

With this background in mind, the Building Committee began its selection of an architect. (Two of the most important contemporary architects were not considered because their names—and styles—were closely identified with other major New York museums.) Consideration was narrowed to five men, all of whom had done outstanding work, but only two of whom had done museums. In some ways those who had not, including Marcel Breuer, seemed to approach the Whitney's program most openly, without prejudices or preconceived ideas. However, there is no question that each of the five would have come up with interesting and exciting solutions. Breuer, it seemed to the committee, came closest to understanding what the Whitney wanted and best able to provide it. For example, one of the other architects expressed the philosophy that every gallery must be open to the outside thereby necessitating a building with more floors than Breuer's and, because of many windows, less wall space. Another stated quite categorically that a modern museum should have no windows. And so forth.

Ezra Stoller Associates

The lobby and entrance with the sales desk at right

Deborah Remington.
HADDONFIELD. 1965.
Oil on canvas. 74 x 69.
Gift of the Friends of the Whitney Museum of American Art.

From the start Breuer conceived of a building that would be monumental in its character, not an ordinary building, not just another building, but one which would, in contemporary terms, be as awe-inspiring as a church. Quite early he spoke about the dignity, richness, protectiveness, solidity of stone. He wanted to express the qualities of this material without making the structure forbidding, to welcome people from the mundane affairs of the street to more hidden and spiritual values inside. As this concept grew he developed the idea of a dramatic transition—a bridge—from sidewalk to interior. The moat beneath this bridge would work logically as a sculpture garden because sculpture, being heavy and difficult to handle, should be at a building's base. Behind this garden, separated from it only by plate glass, would be a sculpture gallery. These interior spaces and the main lobby itself would be the only ones visible from the street. The rest would be enclosed and mysterious.

The concept grew. Having opened up the ground floor and first basement (the sub-basement is used primarily for receiving, storage, and shops), Breuer was faced with regaining lost area. He accom-

Sven Lukin.
DOVE. 1965-66.
Construction. Synthetic polymer paint [illegible] wood. 59¾ x 48 x 14¼.
Larry Aldrich Foundation Fund.

plished this by cantilevering the second, third, and fourth floor galleries, each extending some ten feet beyond the gallery below it. Beginning thus with the specific need for more space in a low building, much else was achieved. The building got its distinctive shape. The public entrance was seemingly protected and canopied by the overhanging floors. Even from the outside there were strong suggestions of the changes of scale and space within—the surprises one gets in experiencing (entering) great architecture.

With the building's basic mass thus established, Breuer began to feel that it was perhaps *too* monumental, *too* monolithic, a bit austere and inhuman. He studied fenestration above grade with a view to penetrating and relieving the flat rectangular planes, believing that at least one window was necessary on every floor in order to orient the visitor, to give him some sense of connection with the outside. (There were no "practical" reasons for windows—air-conditioning and artificial lighting had long since supplanted them, and, again, wall space was at a premium. In one recent museum where the exterior walls are glass they have been backed with walls for picture-hanging.) The windows as finally designed (one large one at the high-ceilinged fourth-floor level on Madison and six smaller ones on 75th Street) are all trapezoidal in shape and splayed at a slight angle from the building. Breuer's rationalization for the angle is that the windows on 75th Street point due north towards perfect light, but, disregarding this, they are just the needed sculptural relief, and relief from the right angle.

This was a design decision—more intuitive maybe than Breuer will

Ezra Stoller Associates

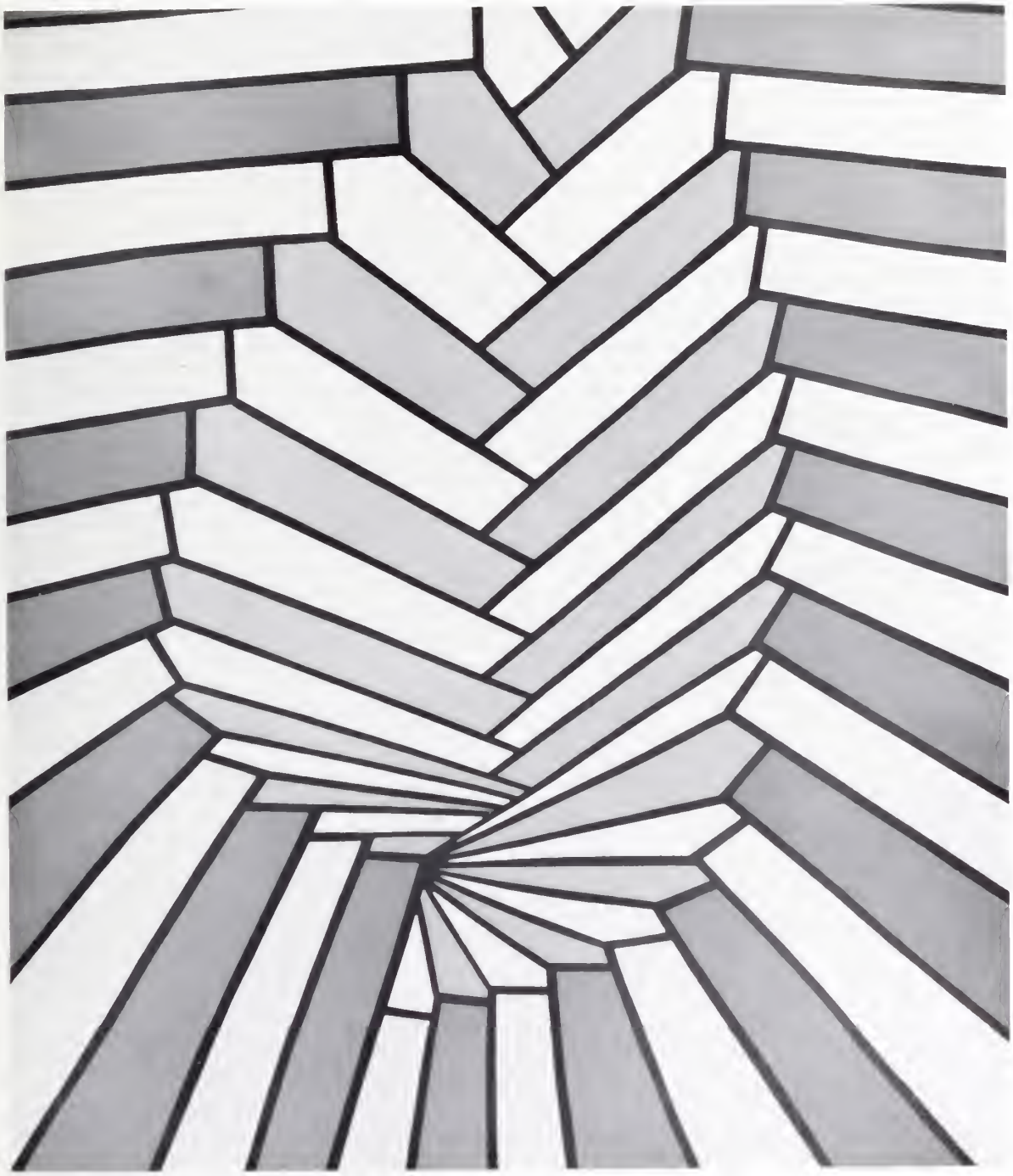
The stairwell between the first and second floor.

admit—and one which the Building Committee accepted as such. There were other decisions that had more to do with the functioning of the museum, its ability to show art—e.g., countless discussions about wall colors and finishes. It would be impossible here to go into every detail of design evolution, but a single example concerning the exterior should suggest Breuer's working method, his ability to hold onto a basic concept and yet modify it to meet a client's needs, to do this neither in a spirit of arrogant willfulness nor weak compromise, but rather in one of intelligent collaboration. Breuer and his design partner on the project, Hamilton Smith, spent weeks studying what worked and what didn't in the old Whitney (as well as in other museums). They saw receiving and shipping operations. They watched shows being installed and noted problems in lighting, partitioning, and hanging. They came to openings and made notes on traffic patterns and control. One opening was on a rainy night. The Building Committee questioned how well the overhanging floors in the new building would protect the public on such a night. Wouldn't a canopy right out to the sidewalk work better? Yes, but . . . but the building wasn't conceived with a canopy. A few weeks later Breuer and Smith presented studies of a reinforced concrete canopy. It added still more sculptural relief and formal interest to the façade, and it echoed the play inside and out of concrete against stone. It worked.

Let's look now more closely at materials. As radical as the building may appear at first, its radicalism, in the context of today's mass-produced curtain walls and so forth, is in its traditionalism. This is

Jack Stuck.
POOL SERIES, 8 FEET 1965.
Synthetic polymer paint on canvas, 20 x 20.
Nesta McMain Purchase Award

Paul Georges.
THE STUDIO. 1965.
Oil on canvas. 120½ x 79½.
Neysa McMein Purchase Award.



Nicholas Krushenick.
RED, YELLOW, BLUE, AND ORANGE, 1966
Synthetic polymer on canvas, 84 x 71¼.
Gift of the Friends of the Whitney Museum of American Art

basically a hand-made building. The predominant materials are stone, concrete, and ornamental bronze. The exterior stone is granite, granite which has been fused (rather than polished the way it is on most banks and office buildings) to bring out its quartziness, its stoniness, its quiddity. Inside, where the granite has been polished, as on the coat-room and lobby counters, the quality of hand-carving is expressed. (And notice, in the main stair of terrazzo and the granite sculpture gallery stair, the elegance of the toe-slots—at once functional and esthetic, visually lightening.) The concrete expresses the board forms into which it was poured, or it has been bush-hammered by hand, or, in the modular ceilings of the main galleries, it has been carefully pre-cast in sections, to a sharp edge and within slight tolerances, so that it can receive lighting and partitioning in flexible patterns. The typical bluestone floors are hand-split. The hand is everywhere. None of this is to say that what is hand-made is good and what is machine-made is bad, but rather that this look, this feel was right for an institution devoted to the work of the human hand and spirit. There's enough of the other in such typically hidden or unobtrusive equipment as air-conditioning, plumbing, electric and lighting, partitions, elevatoring, etc. And yet even in that world of "pure technology," although the elements are standard, the combinations are unique, each an answer to the Whitney's specific problems.

As detailed plans were developed the Building Committee grew. Either Breuer himself, or, more frequently, Ham Smith sat in on every meeting. Consulting engineers were retained and attended meetings as needed. Then over-all consultants, Wood & Tower, to supervise the estimating of costs, the letting and negotiating of contracts, and, later, the approval of bills. It was decided that the best way to control costs was to let a price-fixed contract on a competitive basis. HRH

Ezra Stoller Associates

The sculpture court and entrance seen from the interior.

Construction Corp. was the low bidder, and its representatives were added to those who met, as necessary, with the committee. Ford and Earl Design Associates were retained to plan and select furnishings for the public cafeteria, Friends' lounge, and a gallery which would double as an auditorium.

And so it went for about two years of construction, two years of holding to a basic design concept while meeting staff requirements, engineering requirements, contractor's requirements, Building Department requirements, and economic requirements. The budget was exceeded very slightly, mostly because of unforeseen job conditions and changes and additions. However, there is no building of comparable quality in New York which cost less. (Based upon published figures, another recent museum cost between two and three times as much for about one-third the exhibition space.) It is important to remember this for it symbolizes a philosophy—that of the Whitney, as expressed by its architect—in which at no time was money spent for fancy applied finishes that might better be spent later on exhibitions and acquisitions. In accordance with this philosophy, the Whitney's new home is and should remain a challenge and an inspiration to the staff that runs it and the public that visits it. It is no longer Breuer's building (in the sense that the Guggenheim will always be Wright's), he has given it to all of us and to the art which it will contain.

B. H. Friedman, a writer and trustee of the Whitney Museum, for fifteen years associated with Uris Building Corporation, was chairman of the Building Committee, the balance of which was: Michael Irving, another trustee, acting on this job as Consulting Architect to Marcel Breuer and Hamilton Smith; Lloyd Goodrich, Director; John I. H. Baur, Associate Director; and John Gordon, Curator.

John Day.
I LIE ALONE. 1966
Acrylic collage and oil on canvas. 43¾ x 59.
Gift of the Friends of the Whitney Museum of American Art

The Whitney: Its Growth, Its Future

Lloyd Goodrich

Among the museums of our country, the Whitney's origin was unusual, perhaps unique. When in 1914 Gertrude Vanderbilt Whitney began exhibiting the work of her fellow artists in a gallery next to her studio in Greenwich Village, the last thing in her mind was a museum. The art world, already stirring with new forces, was under complete academic control; the young or unorthodox artist had little opportunity to exhibit his work, and even less to sell it.

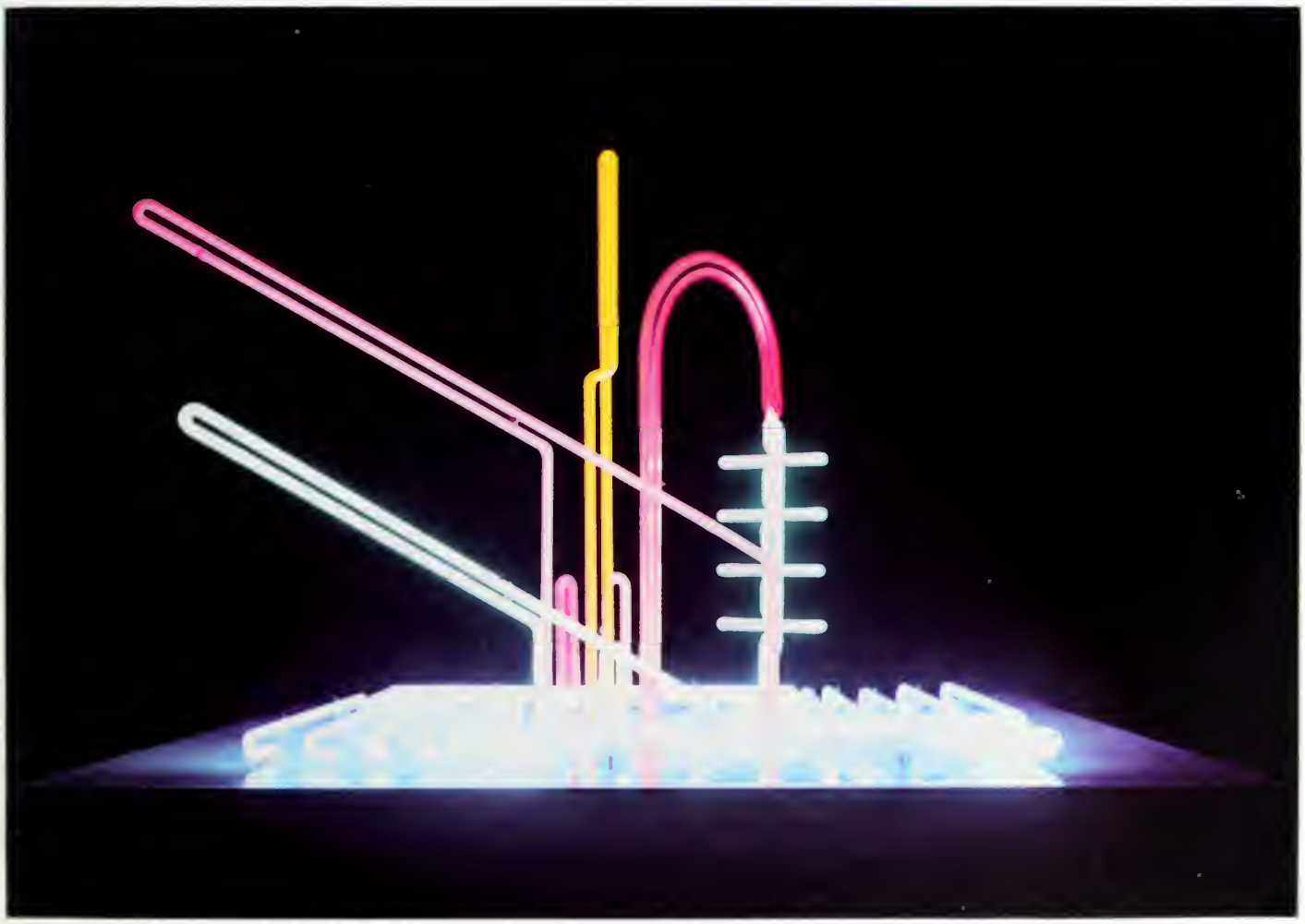
To help him in these modest ambitions was Mrs. Whitney's main purpose, and with the able, dynamic assistance of Juliana Force she created in the Whitney Studio Club the liveliest center for independent art in the country. Then in 1930, when the Club had outgrown its quarters, and one of the largest private collections of contemporary American paintings and sculpture had been assembled, the idea of a museum of American art was born—something which did not exist at the time.

The history of the Whitney Museum, like that of the art it represents, has been one of constant growth. After only a few years the three remodelled old houses on West Eighth Street, with their intimacy and decorative grace, had to be enlarged. By 1949 it was obvious that to do justice to the expanding American art scene, the Whitney needed more space. At this juncture the trustees of the Museum of Modern Art generously donated part of their land on West 54th Street; and in the fall of 1954 the larger, more adequately equipped building opened to the public. Attendance immediately increased almost fourfold. The Whitney had never had any membership; in 1956 a group of public-spirited collectors and art patrons established the Friends of the Whitney Museum. As the Friends' membership grew, their interest and support became increasingly vital to the Museum's growth. The Museum's board of trustees was enlarged. Thus an institution purely personal in its origin was transformed into one much more broadly based.

But American art itself was expanding phenomenally—in the number of artists, in the dimensions of their paintings and sculpture, in the size of their audience. The Whitney's 54th Street building, while providing greatly improved facilities, did not actually furnish enough additional gallery space. For one thing, the Museum's collection, one of the largest and most comprehensive of twentieth-century American art (and constantly being added to) could never be shown continuously—a basic necessity for any museum.

Hence the new Whitney Museum on Madison Avenue—one of Marcel Breuer's boldest, most original concepts. It is in itself a work of art, a powerful, nobly proportioned creation in architectural form, both exterior and interior. But it is also a genuinely functional building, using space to the utmost advantage; on land less than twice the size of the 54th Street building, it provides about three times the space, in both galleries and storage.

This means that the permanent collection can always be on view—not statically, but in changing selections and combinations. The sculpture garden furnishes an outdoor setting for large-scale pieces. There is much more space for temporary exhibitions. In past Whitney annuals it had been impossible to represent adequately the growing number of talented artists in the United States. The annuals



Stephan Antonakos
MARIE'S FIRST NEON, 1962
Neon tubing, enamel coated aluminum, 44 x 48 x 48
Gift of the Howard and Jean Lipman Foundation, Inc.

can now be considerably larger, with no decline in quality. Staff increases will enable curators and directors to travel throughout the country and to keep in touch with new talents. Special galleries will be devoted to younger artists and those without representation in New York; and to experimental shows. And there is room for more fine American exhibitions organized by other museums, many of which never reach New York.

New physical features include a restaurant, near the outdoor sculpture garden; and connected with it, a room reserved for members of the Friends. There is a larger library, for staff use; and a conservation laboratory.

The Museum will be open for longer hours: eleven to five on weekdays, noon to five on Sundays. Admission will be charged: fifty cents, with annual passes at ten dollars, and reduced-rate passes for artists, teachers and students. (Members of the Friends, of course, will have free admission.) Charging admission is in line with the practice of more and more museums—and, needless to say, of the other arts.

New and renewed activities will be made possible by the new building and the increased endowment toward which we are working. The Whitney has never attempted educational programs in any systematic way. We hope to soon inaugurate such programs, especially those involving the living artist and his work. An auditorium, also serving as a gallery, will be used for lectures, discussions, meetings, and film showings.

From its early days the Whitney pioneered in publications on American art. An expanded publication program, with larger format and more use of color, has been made possible by a generous grant from the Old Dominion Foundation.

In its first two decades on Eighth Street the Museum covered the

Jared French.
STATE PARK. 1946.
Egg tempera on construction board. 23½ x 23½.
Gift of Mr. and Mrs. R. H. Donnelley Erdman.

field of prints, in exhibitions and purchases; a program later suspended due to limited staff and space, and because other New York institutions had their print rooms. The current renaissance in printmaking, with color and new complex techniques, has made this one of the most vital creative areas today. Our forthcoming annual will include prints, and there will be a program of acquisitions and special exhibitions.

The Whitney Museum's primary concern has always been contemporary art, especially the work of the living artist. But the Museum was founded as a museum of all American art, past as well as present. In the 1930's and 1940's it was the most active institution in the historical American field, through its exhibitions, research and publications. The American Art Research Council, which it initiated in 1942 with the cooperation of thirty museums and college art departments, took the lead in encouraging study of and scholarship in American art, and in combatting the serious problem of forgery, by forming accurate records of the works of artists, living and past.

This interest in American art of the past will be renewed in our future programs. There will be exhibitions of historical art, publications, and a gradual assembling of an historical collection, probably chiefly by gifts and bequests. In the meantime, the large opening exhibition, "Art of the United States: 1670 to 1966," covering American painting and sculpture from Colonial times to the present, is evidence of the Whitney's devotion to all American art, both the dynamic present and the rich past.

Jack Beal.
STILL LIFE WITH PLANT AND MIRRORS 1965
Oil on canvas 48 x 54
Neysa McMein Purchase Award

The fourth floor gallery, changing exhibition space

Exhibitions

Stuart Davis Memorial Exhibition. *September 15-October 17.*

A comprehensive retrospective honoring the late artist (1894-1964), one of America's foremost painters. It was organized by The National Collection of Fine Arts and also traveled to The Art Institute of Chicago and The Art Galleries, University of California at Los Angeles. The catalogue text was by H. H. Arnason.

Sculpture from the Permanent Collection. *October 12-November 30.*

A selection demonstrating the wide visual and emotive range of American sculpture during the last few decades of this century.

Edwin Dickinson. *October 20-November 28.*

Long one of the most intriguing painters in America, Dickinson is just now beginning to receive his due critical attention. The large retrospective of 144 paintings, drawings and watercolors organized by Lloyd Goodrich, who also wrote the catalogue, was the first major opportunity to measure Dickinson's achievement. It was shown only at the Whitney Museum.

Contemporary American Sculpture: Selection I. *April 5-May 15.*
Sculpture selected by the Howard and Jean Lipman Foundation and the Museum. Installation shows in front, from left, work by Frederick Kiesler, Robert Morris, and David Von Schlegell. At rear, Giora Novak, Donald Judd, and Herbert Ferber

John Quidor (1801-1881). *November 2-December 5.*

First rediscovered in 1942 by John I. H. Baur, then Curator at the Brooklyn Museum, Quidor was an inventive fanticist who found in the tales of Washington Irving and James Fenimore Cooper the sources of a singularly personal and native romanticism. The exhibition was organized by the Munson-Williams-Proctor Institute, with an updated and revised text by Mr. Baur, and also traveled to the Rochester Memorial Art Gallery and the Albany Institute of History and Art.

Annual Exhibition of Contemporary American Painting. *December 8-January 30, 1966.*

Paintings done in the past two years by 138 artists and selected by the Museum staff surveyed the continuing diversity and richness of American art.

Geometric Abstract Paintings and Sculpture from the Permanent Collection. *February 2-April 17.*

Organized by John Gordon, Museum Curator, the exhibition included work from the thirties to the present day that surveyed the recurring concern for a rationally ordered and structured expressive mode.

Niles Spencer (1893-1952). *February 9-March 6.*

A retrospective exhibition of an important Precisionist painter, organized by Richard B. Freeman of the University of Kentucky, where it was first shown. It also traveled to the Munson-Williams-Proctor Institute; Allentown Art Museum; Portland Art Museum, Portland, Maine; Currier Gallery of Art, Manchester, New Hampshire; and the Museum of Art, Rhode Island School of Design.

Neysa McMein Purchase Awards. *March 8-March 27.*

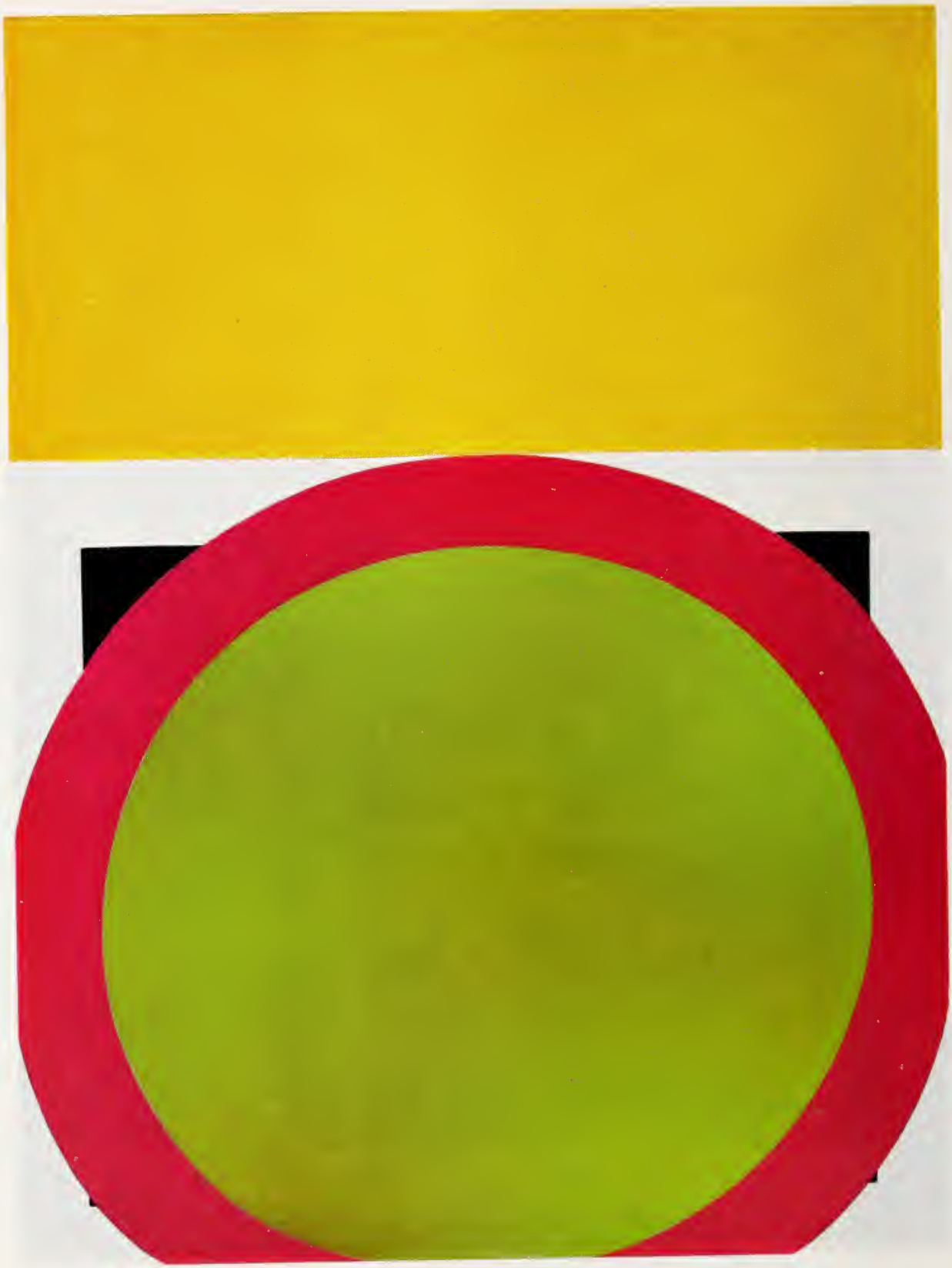
A special exhibition of 29 paintings, prints, watercolors and drawings purchased during the past ten years from a fund established in memory of Neysa McMein (1890-1949) by the friends of the well-known illustrator and portraitist. Each work purchased was by an artist who had not as yet achieved general recognition.

Contemporary American Sculpture: Selection I. *April 5-May 15.*

Work by 43 sculptors assembled by the Howard and Jean Lipman Foundation and the Museum, in the first stage of a long-range program to enrich the Museum's collection and to institute traveling exhibitions throughout the country. The sculpture included a full range of the forms, materials and techniques of recent years.

Recent Acquisitions. *April 20-May 15.*

An exhibition of the 109 paintings, sculpture, watercolors and prints which were added to the Museum's collection during the past year by gifts and purchases.



Al Held.
THE DOWAGER EMPRESS. 1965.
Synthetic polymer paint on canvas. 96 x 72.
Gift of the Friends of the Whitney Museum of American Art.

Richard Artschwager.
DESCRIPTION OF TABLE. 1964.
Formica 26¼ x 32 x 32.
Gift of the Howard and Jean Lipman Foundation, Inc.

Ellsworth Kelly.
GREEN, BLUE, RED. 1964.
Oil on canvas. 73 x 100.
Gift of the Friends of the Whitney Museum of American Art.

Larry Zox.
CUBAN EIGHTS 1966
Synthetic polymer paint on canvas 72 x 96
Larry Aldrich Foundation Fund

Rosalyn Drexler.
DAY AT THE RACES. 1964.
Oil and synthetic polymer paint on canvas. 78 x 78.
Gift of Mr. and Mrs. Robert M. Benjamin.

Activities of the Friends

It was, despite the curtailment of special activities while preparing for the move to the new building, a significant year for the Friends. Membership continued to increase at a gratifying rate; during the past year the membership grew to a total of 267 with the addition of 50 new members. To stimulate interest in the Friends and the Museum among younger people, the Board of Directors announced the creation of a Junior membership at their meeting in December. Junior members—the age limit is 35—will enjoy full privileges and their dues will be $100. Thus far nine have joined. When the new membership becomes more widely known we can, with some certainty, expect an enthusiastic response.

In numerous ways the Friends have been instrumental in seeing the new building to completion. At the Annual meeting in May, David M. Solinger, Chairman of the Campaign Planning Committee announced that of the $6.5 million raised to date, $2.6 million—or 40%—had been pledged or donated by 101 Friends. This is a splendid accomplishment, one in which the Friends can take great pride.

The Auction held at Parke-Bernet on the night of May 11 for the benefit of the Museum's Building and Endowment Fund owed much of its success to the generosity and assistance of the Friends. Over a third of the paintings, sculptures, prints and drawings which comprised the auction were donated by members of the Friends, many of whom also contributed substantially to its planning. Moreover, members of the Friends have served with dedication on virtually every committee related to the new building. To all of them the Museum extends its most profound gratitude.

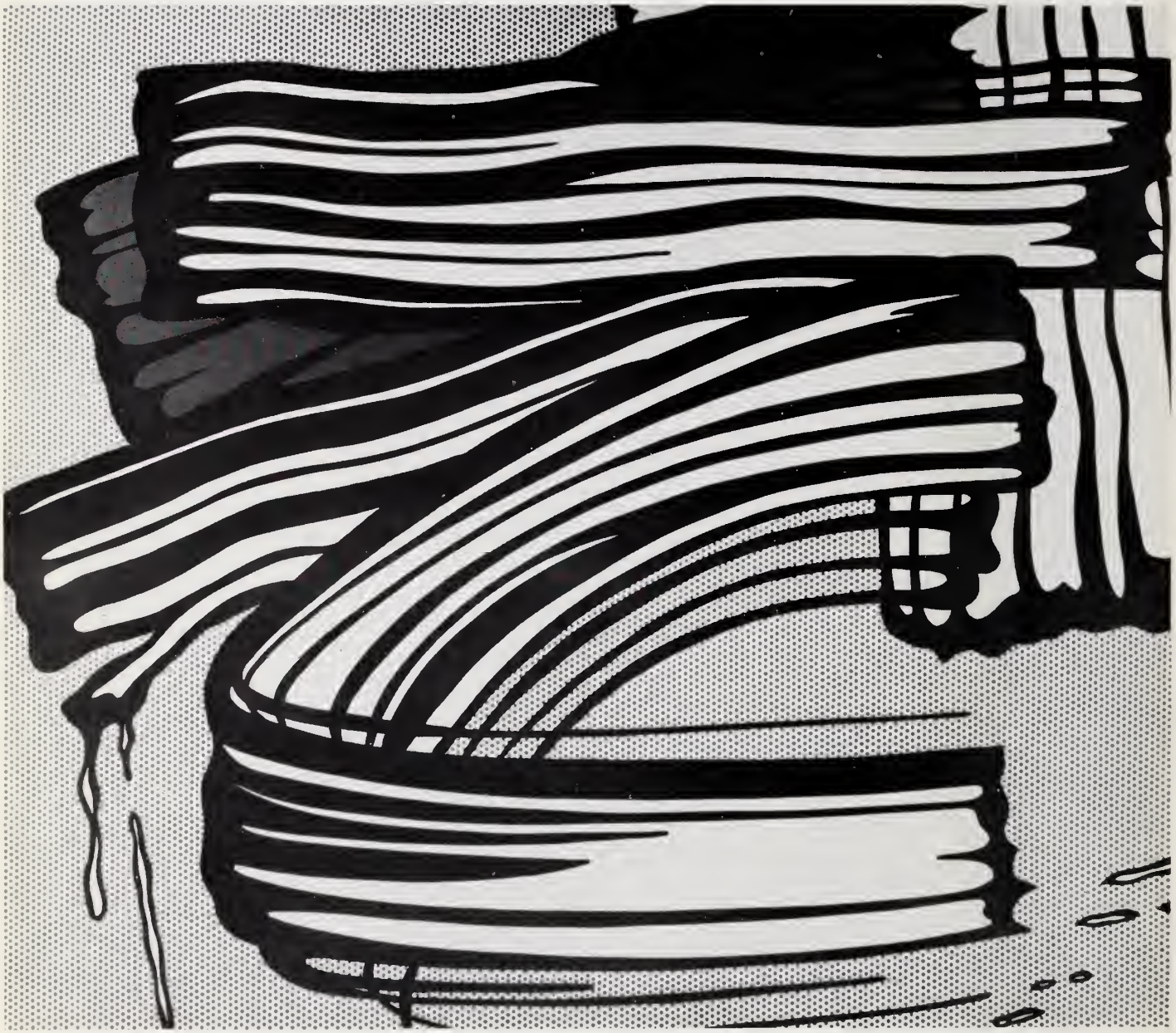
The Acquisitions Committee purchased nine paintings this year at a cost of $35,370. Since 1956 the Friends have contributed over $355,000 toward acquisitions and publications; these gifts have continued to be a major factor in the growth and enrichment of the Museum's collections.

The death of Robert M. Benjamin, long a distinguished supporter of the Friends, and Chairman of the Acquisitions Committee, was deeply felt by everyone connected with the Museum. A personal fund was created by the members of the Committee to buy a painting in his memory. His place as Chairman was filled by Mrs. Richard Rodgers.

During the year the Publications Committee, Roy R. Neuberger, Chairman, spent $6,000 to support the *The Whitney Review*, to maintain the format of the *Annual* catalogue, and to purchase color plates of the Friends' acquisitions for use in the Museum's and other publications.

About 250 Friends attended the Annual Party on the night of April 19. The party also served as a special preview of the Museum's Recent Acquisitions, which were exhibited with a special gallery for the gifts of the Friends.

The Special Events Committee, chaired by Mrs. McCauley Conner, arranged the Annual Meeting on May 18 as a farewell to the old building. After the nomination of Directors and Mr. Solinger's report on the Fund Raising Campaign, John I. H. Baur discussed the move to the new building and the expanded programs that it will make possible. In conclusion, Lloyd Goodrich showed slides of paintings from the opening exhibition to be entitled *Art of the United States* and which will cover all periods of American art, a fitting inauguration for the new building.



Roy Lichtenstein.
LITTLE BIG PAINTING. 1965.
Oil on canvas. 68 x 80.
Gift of the Friends of the Whitney Museum of American Art.

Gifts of the Friends of the Whitney Museum of American Art

All dimensions are in inches, height preceding width.

Day, John. b. 1932.
I LIE ALONE. (1966.)
Acrylic collage and oil on canvas. 43¼ x 59
66.77.

Gill, James. b. 1934.
MULTIPLE IMAGE NUDE ON A BLUE PILLOW. (1964.)
Oil crayon on paper. 37 x 22½ sight.
66.78.

Gillespie, Gregory. b. 1936.
TWO WOMEN. (1965.)
Oil, tempera, synthetic polymer resin and collage on wood. 14 x 11.
66.79.

Held, Al. b. 1928.
THE DOWAGER EMPRESS. (1965.)
Synthetic polymer paint on canvas. 96 x 72.
66.3.

Johns, Jasper. b. 1930.
STUDIO. (1964.)
Oil on canvas. 73½ x 115½.
Gift of the Friends, and purchase.
66.1

Kelly, Ellsworth. b. 1923.
GREEN, BLUE, RED. (1964.)
Oil on canvas. 73 x 100.
66.80.

Krushenick, Nicholas. b. 1929.
RED, YELLOW, BLUE AND ORANGE. (1965.)
Synthetic polymer paint on canvas. 84 x 71¼.
66.4.

Lichtenstein, Roy. b. 1923.
LITTLE BIG PAINTING. (1965.)
Oil on canvas. 68 x 80.
66.2.

Remington, Deborah. b. 1930.
HADDONFIELD. (1965.)
Oil on canvas. 74 x 69.
66.81

Gregory Gillespie.
TWO WOMEN. 1965.
Oil, tempera, synthetic polymer resin and collage on wood. 14 x 11.
Gift of the Friends of the Whitney Museum of American Art

Mark di Suvero.
NEW YORK DAWN. (FOR LORCA). 1965.
Construction. Wood, iron, steel. 78 x 74.
Gift of the Howard and Jean Lipman Foundation, Inc.

Gifts of Howard and Jean Lipman and of The Howard and Jean Lipman Foundation, Inc.

Except where noted, all works are gifts of the Howard and Jean Lipman Foundation, Inc

Antonakos, Stephan. b. 1926.
MARIE'S FIRST NEON. (1965.)
Neon tubing, enamel coated aluminum. 44 x 48 x 48.
66.9.

Artschwager, Richard. b. 1924
DESCRIPTION OF TABLE. (1964)
Formica. 26 1/4 x 32 x 32
66.48.

Baker, George. b. 1931.
DOME—632. (1963.)
Bronze. 14 3/4 x 13 1/4 x 11 1/4
66.13.

Bart, Robert. b. 1923
UNTITLED 1965. (1965.)
Aluminum alloy. 67 x 67 x 72
Gift of Howard and Jean Lipman
65.79.

Basen, Dan. b. 1939
SARDINE CANS. (1964.)
Sardine cans, wood, glass. 17 1/2 x 13 1/2 x 2 1/4
66.14

Bell, Larry. b. 1939
ELIPSE. (1965.)
Chrome and glass construction. 54 1/2 x 14 1/4 x 14 1/4
Gift of Howard and Jean Lipman
65.94

Boghosian, Varujan. b. 1926
NIGHT AND DAY (ORPHEUS AND PLUTO). (1963.)
Wood, steel. 12 x 12 x 7 1/4
66.15

Bolomey, Roger. b. 1918
HOBOKEN NUMBER 7. (1961.)
Polyurethane, wood. 62 1/2 x 47 x 9
66.16

Byars, James. b. 1932.
UNTITLED. (1960.)
Granite. 9 1/8 x 6 1/2 x 6
66.17

Chamberlain, John. b. 1927.
UNTITLED 1963. (1963.)
Steel (automobile parts). 31 x 37 1/2 x 28.
66.18.

Conner, Bruce. b. 1933.
MEDUSA. (1960.)
Wood, cardboard, wax, nylon and hair. 10 3/4 x 11 x 22 1/4
66.19.

DeLap, Tony. b. 1927.
MUD HUT. (1964.)
Stainless steel, glass, plexiglas, paint. 15 x 15 x 4
66.20.

di Suvero, Mark. b. 1933.
NEW YORK DAWN (FOR LORCA). (1965.)
Wood, iron, steel. 78 x 74 x 50
66.52.

Durchanek, Ludvik. b. 1902
AUNTIE. (1959-60.)
Nickel. 29 1/2 x 16 x 19
66.21.

Engman, Robert. b. 1927
CONSTRUCTION 1960. (1960.)
Muntz metal. 18 1/2 x 24 x 31 1/2
66.22

Ferber, Herbert. b. 1906
THE SUN, THE MOON AND THE STARS II. (1956.)
Brass. 71 x 46 x 10 1/4
65.74.

Frazier, Charles Ray. b. 1930
SWEETHEART. (1962-63.)
Wood, lacquer. 16 1/4 x 12 1/4 x 8 1/4
66.23.

Gill, James. b. 1934
WOMAN IN BROWN CAR NUMBER 1. (1963.)
Bronze, plexiglas, enamel. 5 x 8 3/4 x 7
66.24.

Goodyear, John. b. 1930
DIAGONAL CONSTRUCTION. (1964.)
Wood, enamel. 34 x 34
66.25.

Hague, Raoul. b. 1905.
FIGURE IN ELM. (1948.)
Elm wood. $48^1/_2$ x 14 x 14.
66.26.

Higgins, Edward. b. 1930.
MANIFOLD. NUMBER 2. (1960.)
Steel, plaster. $34^1/_2$ x $15^1/_2$ x 24.
66.27.

Indiana, Robert. b. 1928.
MATE. (1960-62.)
Wood, mixed media. 41 x $12^1/_2$ x $12^3/_4$
66.28.

Judd, Donald. b. 1928.
UNTITLED. (1965.)
Aluminum, anodized aluminum. $8^1/_4$ x 253 x $8^1/_4$.
66.53.

Kienbusch, William. b. 1914.
HERRING WEIR. (1949.)
Ink, casein on paper. 31 x $22^1/_2$.
66.45.

Kienholz, Edward. b. 1927.
THE WAIT. (1964-65.)
Assemblage, mixed media. 80 x 148 x 78.
66.49.

Kiesler, Frederick. (1896-1965.)
LANDSCAPE: THE SAVIOUR HAS RISEN. (1964.)
Bronze, glass, granite, plastic. $57^1/_2$ x 49 x $35^1/_2$.
66.50.

King, William. b. 1925.
THE ITALIAN STRAW HAT. (1956.)
Bronze. $31^1/_2$ x 7 x $3^3/_4$.
66.29.

Konzal, Joseph. b. 1905.
GLADIATOR. (1965.)
Steel, paint. $34^3/_4$ x $26^1/_2$ x 14.
66.30.

Mallory, Ronald. b. 1935.
ORGANA, NUMBER 6540. (1965.)
Lucite, polyester, mercury, various chemicals. $19^1/_2$ x $18^1/_2$ x $4^1/_2$.
66.10.

Morris, Robert. b. 1935.
UNTITLED. (1966.)
Reinforced Fiberglas, polyester resin. 36 x 48 x 90.
66.54.

Nivola, Costantino. b. 1911.
PLACQUE NUMBER 21 FROM SERIES "GODS AND HUMANS." (1963.)
Terra cotta. 15 x 15 x $1^1/_2$.
66.32.

Nivola, Costantino.
TWO BEDS. (1962 AND 1963.)
Terra cotta. 3 x 7 x 5 and $4^1/_4$ x 5 x $6^3/_4$.
66.31 and 66.47.

Novak, Giora. b. 1934.
APRIL STROLLING. (1965.)
Clay. $19^3/_4$ x $19^3/_4$ x $19^3/_4$.
66.51.

Oldenburg, Claes. b. 1929.
DORMEYER MIXER. (1965.)
Vinyl, wood, kapok. 32 x 20 x $12^1/_2$.
66.55.

Ossorio, Alfonso. b. 1916.
BETWEEN. (1963.)
Assemblage on composition board. 48 x 48.
Gift of Howard and Jean Lipman.
65.95.

Padovano, Anthony. b. 1933.
SPHERICAL DIVISION I. (1963.)
Iron, steel. 33 x $38^1/_4$ x $17^3/_4$.
66.33.

Perelman, Luis. b. 1942.
UNTITLED FROM THE SERIES "INDUSTRIAL PETRIFICATION." (1964.)
Polyester resin, mixed media. $12^1/_2$ x $9^1/_4$ x $4^1/_2$.
66.34.

Price, Kenneth. b. 1935.
S. L. GREEN. (1963.)
Clay, paint. $9^5/_8$ x $10^1/_2$ x $10^1/_2$.
66.35.

Samaras, Lucas. b. 1936.
UNTITLED BOX NUMBER 3. (1963.)
Wood, pins, rope, stuffed bird. $24^1/_2$ x $11^1/_2$ x $10^1/_4$.
66.36.

Samaras, Lucas.
UNTITLED BOX NUMBER 33. (1965.)
Wood, wool, plaster, paint. 13 x 12 x 12.
66.37.

Schmidt, Julius. b. 1923.
UNTITLED. (1961.)
Iron. $18^1/_2$ x 29 x $19^1/_4$.
66.38.

Seley, Jason. b. 1919.
THE ANATOMY LESSON. (1962.)
Steel (chrome plated automobile bumpers). 27¼ x 51¼ x 21½.
66.39.

Trova, Ernest. b. 1927.
STUDY FALLING MAN/DIMINISHING FIGURE 1964. (1964.)
Formica, birchwood, silk screen. 17 x 16 x 16
66.41.

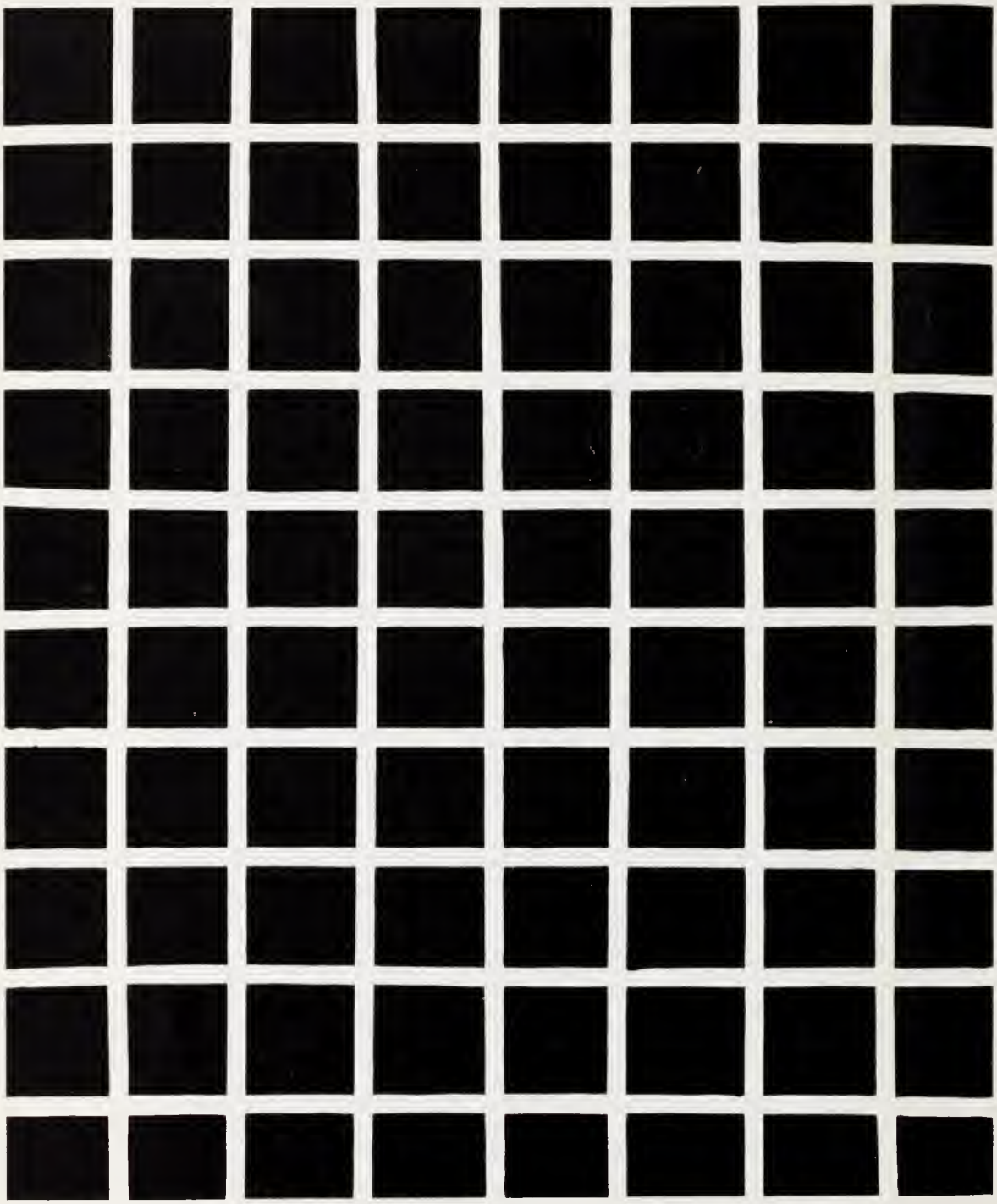
Von Schlegell, David. b. 1920
RADIO CONTROLLED SCULPTURE. (1966.
Aluminum, electronic components. 66 x 132 x 60.
66.56.

Voulkos, Peter. b. 1924.
RED RIVER. (c. 1960.)
Clay, colored glazes. 37 x 12½ x 14½.
66.42.

Weinberg, Elbert. b. 1928.
THE ANGEL OF THE EXPULSION. (1957.)
Bronze. 61½ x 26 x 22.
66.43.

Wines, James. b. 1932.
INTERCEPTOR. (1962.)
Iron, cement. 30 x 14½ x 7½
66.44.

William Morris Hunt.
FARMHOUSE BY THE RIVER.
Charcoal. 11 x 7¾
Gift of Mr. and Mrs. Raymond Horowitz



Bill Komodore.
THOUSANDS. 1964.
Synthetic polymer paint on canvas. 60½ x 49½.

Acquisitions by the Museum 1965-1966

Albers, Josef. b. 1888.
HOMMAGE AU CARRÉ. (1964.)
Portfolio of 12 prints. (edition 27/125). 11 x 11.
Gift of the artist. 65.92.

Aronson, David. b. 1923.
SAMSON AND DELILAH. (1961.)
Bronze. Samson: 25 1/2 x 19 x 14 1/2 with base: 13 3/4 x 14 1/2.
Delilah: 24 1/2 x 13 3/4 x 14 1/2 with base: 13 3/4 x 14 1/2.
Anonymous Gift. 65.97.

Avedisian, Edward. b. 1936.
NICK'S HAPPY BEACHCOMBER. (1965.)
Synthetic polymer paint on canvas. 75 x 75
Purchase. 65.66.

Beal, Jack. b. 1931.
STILL LIFE WITH PEANUT AND MIRRORS. (1965.)
Oil on canvas. 48 x 54.
Neysa McMein Purchase Award. 65.67.

Beck, Margit. b. 1918.
RED GORGE. (1964.)
Oil on canvas. 60 x 50.
Gift of Mr. and Mrs. Bernard Rolnick. 65.60.

Blaustein, Al. b. 1924.
THE TANGLE. (1962.)
Etching. 27 1/2 x 20 1/4 (sheet); 23 3/4 x 17 3/4 (plate).
Gift of Associated American Artists, Inc. 66.63.

Burliuk, David. b. 1882.
PORTRAIT OF ARCHILE GORKY. (1934.)
Ink and watercolor. 14 x 10 1/4 sight.
Gift of Paul Magriel. 65.87.

Canfield, Jane. b. 1897.
TWO MOTHS ON A LEAF. (1964.)
Tennessee marble. 26 x 8 x 4 1/2.
Gift of Mrs. G. Macculloch Miller. 65.83.

Chinni, Peter. b. 1928.
INCEPTION III. (1963.)
Bronze with travertine base. 58 x 64 x 20 with base 4 x 27 1/2 x 22 3/4.
Gift of Ercole Laurence Sozzi. 65.71.

Citron, Minna. b. 1896.
MEASURE OF FATE. (1955.)
Oil and paper collage on canvas. 47 3/4 x 31 1/2 sight.
Gift of Mr. and Mrs. Leonard Bocour. 65.61.

Conner, Bruce. b. 1933.
HOMAGE TO REDON. (1959.)
Charcoal and pencil. 23 x 17 sight.
Gift of Paul Magriel. 65.88.

Crampton, Rollin. b. 1896.
NUMBER 1. (1963.)
Synthetic polymer paint on canvas. 40 x 50.
Gift of the Centaur Foundation. 65.62.

Drexler, Rosalyn. b. 1926.
DAY AT THE RACES. (1964.)
Oil and synthetic polymer paint on canvas. 78 x 78.
Gift of Mr. and Mrs. Robert M. Benjamin. 65.72.

Fine, Lois. b. 1931.
LA VIDA ES SUEÑO. (1964.)
Etching. 30 1/16 x 25 3/8 (sheet); 26 x 23 3/4 (plate).
Gift of Associated American Artists, Inc. 66.64.

French, Jared. b. 1905.
STATE PARK. (1946.)
Egg tempera on composition board. 23 1/2 x 23 1/2 sight.
Gift of Mr. and Mrs. R. H. Donnelley Erdman. 65.78.

Georges, Paul. b. 1923.
THE STUDIO. (1965.)
Oil on canvas. 120½ x 79½.
Neysa McMein Purchase Award. 66.12.

Goodnough, Robert. b. 1917.
SUMMER III. (1959.)
Oil on canvas. 50 x 66.
Gift of Mrs. Iola S. Haverstick. 66.6.

Goodnough, Robert.
BLUE, GREEN AND RED CIRCLES. (1965.)
Silk screen print. 12⅛ x 16¾ overall.
Gift of Tibor de Nagy. 65.73.

Gottlieb, Adolph. b. 1903.
THE CREST. (1959.)
Oil on canvas. 108¼ x 90¼.
Gift of The Chase Manhattan Bank. 66.89.

Gray, Cleve. b. 1918.
STUDY FOR "MOSQUE, CORDOVA." (1959.)
Charcoal, pastel, synthetic polymer paint mounted on composition board. 40 x 48.
Gift of the artist. 65.64.

Gropper, William. b. 1897.
TWELVE ETCHINGS. (1965.):

a.	REMBRANDT LADY.	11⅞x15⅝
b.	CATASTROPHE.	" "
c.	DUCHESS.	" "
d.	GOURMET.	" "
e.	HASSIDIM.	" "
f.	FANTASY.	" "
g.	MARKET ON 38th STREET.	" "
h.	FISHERMAN.	" "
i.	CHECK.	" "
j.	TOMORROW'S SAINT.	11⅞x15¾
k.	DREAM.	11⅞x15⅝
l.	COFFEE BREAK.	" "

Gift of Associated American Artists, Inc. 66.62a-l.

Hack, Howard. b. 1932.
WINDOW NUMBER 10, BARBER SHOP. (1964.)
Oil on canvas. 64½ x 60½.
Neysa McMein Purchase Award. 66.8.

Hansen, Robert. b. 1924.
MAN-MEN 164. (1966.)
Lacquer on composition board. 24 x 46.
Larry Aldrich Foundation Fund. 66.59.

Heidenreich, Charles. (1901-1965.)
BLUE WATERCOLOR. (1964.)
Watercolor on paper. 35⅜ x 24.
Gift of the artist. 65.63.

Heisig, Mary. (1913-1966.)
SOLITUDE. (1961.)
Casein on paper. 25½ x 39½ sight.
Gift of Norman L. Blum. 66.91.

Higgins, Eugene. (1874-1958.)
WEARY TRAVELLERS.
Gouache. 8 x 12¼.
Gift of Paul Magriel. 65.89.

Hirsch, Joseph. b. 1910.
DUO. (1960.)
Lithograph. 25⅝ x 19¾ (sheet).
Gift of Associated American Artists, Inc. 66.65.

Hunt, William Morris. (1824-1879.)
FARMHOUSE BY THE RIVER.
Charcoal. 11 x 7¼.
Gift of Mr. and Mrs. Raymond Horowitz. 65.84.

Kane, John. (1860-1934.)
JUNCTION HOLLOW. (1932).
Oil on canvas. 19¼ x 26¾.
Gift of B. and Allan Roos in Memory of Robert M. Benjamin. 66.57.

Katz, Leo. b. 1887.
DRAGON. (1966.)
Lithograph. 32 x 24 (overall) 26 x 18 (plate).
Gift of Dr. and Mrs. Bela Schick. 66.87.

Katz, Leo.
SPIRAL GALAXY. (1953.)
Oil on canvas. 54 x 41¾.
Gift of Dr. and Mrs. Bela Schick. 66.86.

Katz, Leo.
YEAR ONE A. B. (AFTER BOMB). (1946.)
Engraving and soft ground etching. 30 x 22½ overall; 24 x 14½ sight.
Gift of Dr. and Mrs. Bela Schick. 66.68.

Kline, Franz. (1910-1962.)
DAHLIA. (1959.)
Oil on canvas. 82 x 67.
Gift of an anonymous group of Friends of the Whitney Museum of American Art. 66.90.

Komodore, Bill. b. 1932.
THOUSANDS. (1964.)
Synthetic polymer paint on canvas. 60½ x 49½.
Purchase. 65.68.

Kopman, Benjamin. (1887-1965.)
IN THE GALLERY. (c. 1950.)
Oil on canvas. 70 x 52.
Gift of Mr. and Mrs. Jack Wexler. 66.83.

Koppelman, Chaim. b. 1920.
BEACH CROWD. (1964.)
Sepia and white etching. 13½ x 17½ (sheet); 10¾ x 14⅞ (plate).
Gift of Associated American Artists, Inc. 66.66.

Lam, Jennett. b. 1911.
WAITING. (1963.)
Oil on canvas. 47 x 50¼.
Gift of Mr. and Mrs. Burton G. Tremaine. 65.81.

Lucas Samaras.
UNTITLED BOX NUMBER 2, 1963
Construction: Wood, pins, ropes, dutted bird, 24½ x 11½ x 10¼
Gift of the Howard and Jean Lipman Foundation, Inc.

Lasker, Joseph L. b. 1919.
BOAT BASIN. (c. 1959.)
Charcoal on cardboard. 15 x 19¼.
Gift of Paul Magriel. 65.90.

Levine, Jack. b. 1915.
ADAM AND EVE. (1963.)
Etching. 22⅛ x 14¾ (sheet); 9⅞ x 7⅞ (plate).
Gift of Associated American Artists, Inc. 66.67.

Levine, Jack.
KING DAVID. (1963.)
Etching. 20¾ x 14¾ (sheet); 9¾ x 7⅞ (plate).
Gift of Associated American Artists, Inc. 66.68.

Levine, Jack.
MAIMONIDES. (1964.)
Aquatint and etching. 20 x 12⅞ (sheet); 9⅞ x 7⅞ (plate).
Gift of Associated American Artists, Inc. 66.69.

Louis, Morris. (1912-1962.)
WILLOW. (1962.)
Synthetic polymer paint on canvas. 93 x 9½.
Gift of Mr. and Mrs. Harry Kahn. 65.76.

Lucchesi, Bruno. b. 1926.
WOMAN UNDRESSING. (1964.)
Bronze relief. 27¾ x 17¾.
Gift of Mr. and Mrs. Haim Shwisha. 65.91.

Lukin, Sven. b. 1934.
DOVE. (1965-66.)
Oil on shaped canvas. 59¾ x 48 x 14¼.
Larry Aldrich Foundation Fund. 66.58.

Machlin, Sheldon. b. 1918.
BLUE LIGHT CYLINDER. (1963.)
Construction. Brass. 47½ x 6½ diameter.
Gift of Grippi & Waddell, Inc. and the artist. 65.65.

Martin, Knox. b. 1923.
MULBERRY FIÈLD. (1955.)
Oil on canvas. 92½ x 78¼.
Gift of Mr. and Mrs. Morton G. Neumann. 66.5.

Marx, Robert. b. 1925.
FACES. (1965.)
Etching. 13 x 16⅞ (sheet); 9⅞ x 12¾ (plate).
Gift of Associated American Artists, Inc. 66.70.

Mazur, Michael. b. 1935.
FIGURES FIXED ON FIGURE FALLING. (1964-65.)
Etching and acquatint on Murillo. 33 x 25½.
Gift of the artist. 65.69.

Meeker, Dean. b. 1920.
SUMMER AFFAIR. (1966.)
Color intaglio. 30⅞ x 22¼ (sheet); 28 x 20 (plate).
Gift of Associated American Artists, Inc. 66.71.

Murray, Robert. b. 1936.
SPRING. (1965.)
Painted steel. 81 x 24 x 30.
Purchase. 65.69.

Myers, Jerome. (1867-1940.)
MAKING A SELECTION. (1904.)
Charcoal. 9 x 7¼ sight.
Gift of Mr. and Mrs. Raymond Horowitz. 65.86.

New York International
A PORTFOLIO OF 10 PRINTS
(including: Arman, Bauermeister, Fahlstrom, Goodyear, Hinman, Jones, Motherwell, Reinhardt, Rosenquist, Steinberg.)
Published by Tanglewood Press, Inc. 1966.
Gift of Tanglewood Press, Inc. 66.94.

Oliveira, Nathan. b. 1928.
BATHER I. (1959.)
Oil on canvas. 52½ x 45.
Gift of Mrs. Iola S. Haverstick. 66.7.

Peterdi, Gabor. b. 1915.
TRIUMPH OF WEED. (1959.)
Etching. 20 x 26¼ (sheet); 17⅞ x 23¼ (plate).
Gift of Associated American Artists, Inc. 66.72.

Poons, Larry. b. 1937.
UNTITLED. (1966.)
Synthetic polymer paint on canvas. 130 x 90.
Purchase. 66.84.

Pozzatti, Rudy. b. 1925.
ROMAN RUINS. (1962.)
Etching. 21¼ x 28 (sheet); 17⅞ x 21¾ (plate).
Gift of Associated American Artists, Inc. 66.73.

Ranger, Henry W. (1858-1916.)
HARBOR SCENE. (1884.)
Watercolor. 10½ x 14¼.
Gift of Mr. and Mrs. Raymond Horowitz. 65.86.

Richenburg, Robert. b. 1917.
CHINESE WALL. (1963.)
Collage and oil on canvas. 96 x 96.
Gift of Larry L. Aldrich. 65.75.

Rogalski, Walter. b. 1923.
THE IMAGE MAKER. (1965.)
Etching. 28½ x 18¾ (sheet); 23⅝ x 16¼ (plate).
Gift of Associated American Artists, Inc. 66.74.

Savelli, Angelo. b. 1911.
ABOVE. (1965.)
Inkless intaglio and cutout. 34½ x 23⅝ (sheet); 30⅜ x 19½ (plate).
Gift of Associated American Artists, Inc. 66.75.

Schillinger, Joseph. (1895-1943.)
STUDY IN RHYTHM I
(series developed from the mathematical basis of the arts.) (1934.)
Gouache. 36¾ diameter.
Gift of Mrs. Joseph Schillinger. 65.77.

Sonnenberg, Jack. b. 1925.
OF MINOS NO. 1. (1964.)
Intaglio and cutout. 29⅝ x 23 (sheet); 27¾ x 18⅜ (plate).
Gift of Associated American Artists, Inc. 66.67.

Soyer, Raphael. b. 1899.
SIXTEEN ETCHINGS. (1964.)

a.	SELF PORTRAIT FRONTISPIECE.	4⅛ x 2¼	(plate)
b.	PEDESTRIANS.	9⅞ x 7⅛	"
c.	SEATED WOMAN.	" "	"
d.	WOMAN WITH CROSS.	" "	"
e.	WOMAN SHADING HER EYES.	" "	"
f.	GIRL WITH PARTED LIPS.	" "	"
g.	PEDESTRIAN.	" "	"
h.	INTERIOR WITH FIGURE.	" "	"
i.	YOUNG WOMAN.	" "	"
j.	COUPLE IN INTERIOR.	" "	"
k.	NUDE STUDIES.	7⅞ x 9⅞	"
l.	WOMAN AT TABLE.	9⅞ x 7⅞	
m	THE ARTIST'S PARENTS.	7⅞ x 7⅞	
n.	LIPSTICK.	9⅞ x 7⅞	
o	PENSIVE GIRL.	" "	"
p	MOTHER AND CHILD	" "	"
a l		[illegible]	[illegible]

Gift of Associated American Artists, Inc. 66.61

Stuck, Jack. b. 1925.
POOL [illegible] 6 FOOT [illegible]
Synthetic polymer paint on canvas. 20 x 20.
Neysa McMein Purchase Award. 66.11.

Von Wicht, John. b. 1888.
GREY-BLACK (1965.)
Stencil print. 21½ x 33⅜ sight.
Gift of Mr. and Mrs. Harry L. Koenigsberg. 66.82

Walkowitz, Abraham. (1880-1965.)
PARADE (1930.)
Oil on paper. 19⅞ x 15⅞ sight.
Gift of the artist. 66.85.

Weinberg, Elbert. b. 1928.
THE ANGEL OF THE EXPULSION (1957.)
Bronze (third of a cast of three) 61½ x 26 x 22
Gift of the Albert Ettl Family. 65.96

Zox, Larry. b. 1936
[illegible] RIGHTS (1965.)
Synthetic polymer paint on canvas. 72 x 96.
Larry Aldrich Foundation Fund. 66.60.

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JUNCTION HOLLOW 1932
Oil on canvas 19¼ x 26¼
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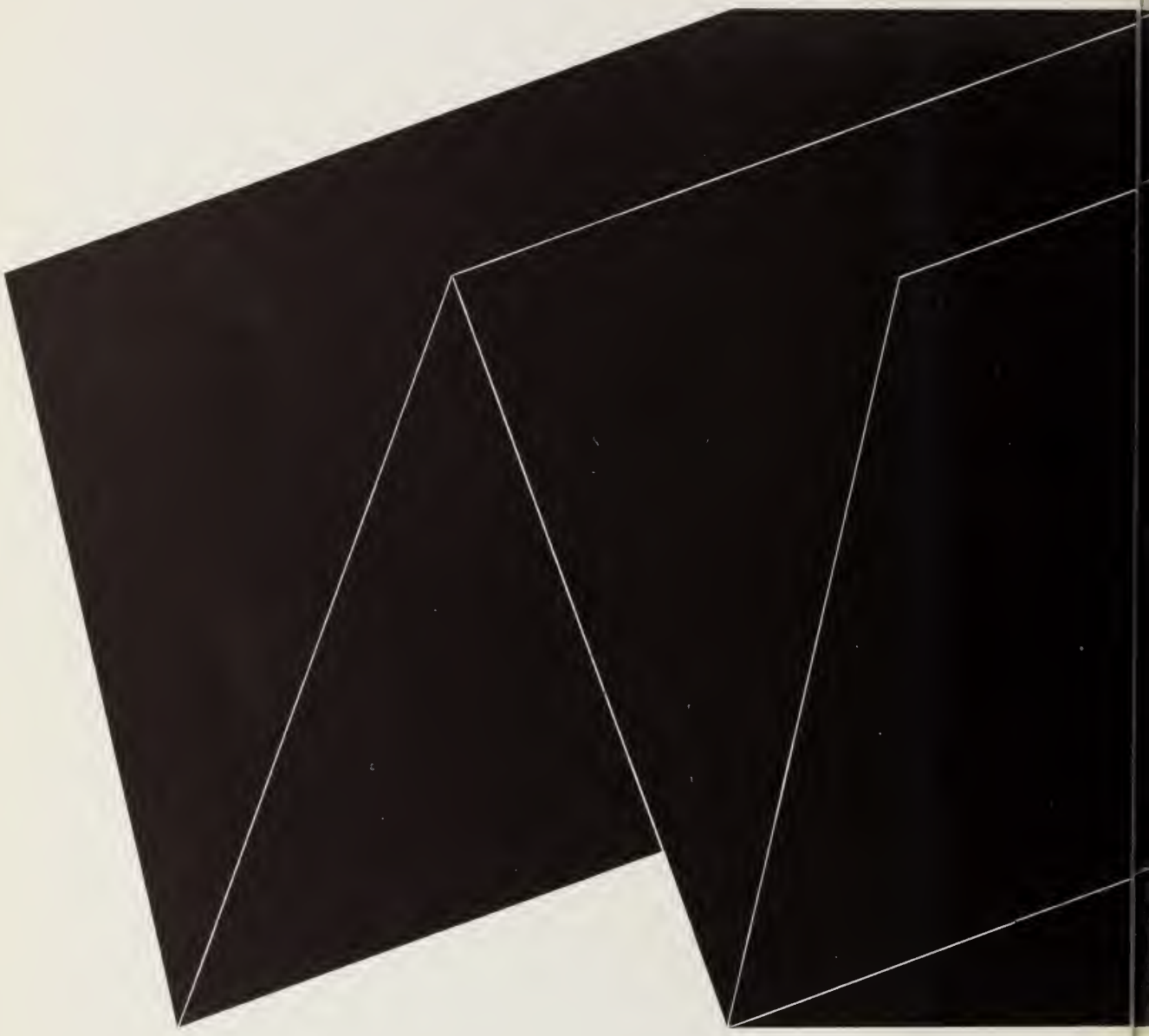

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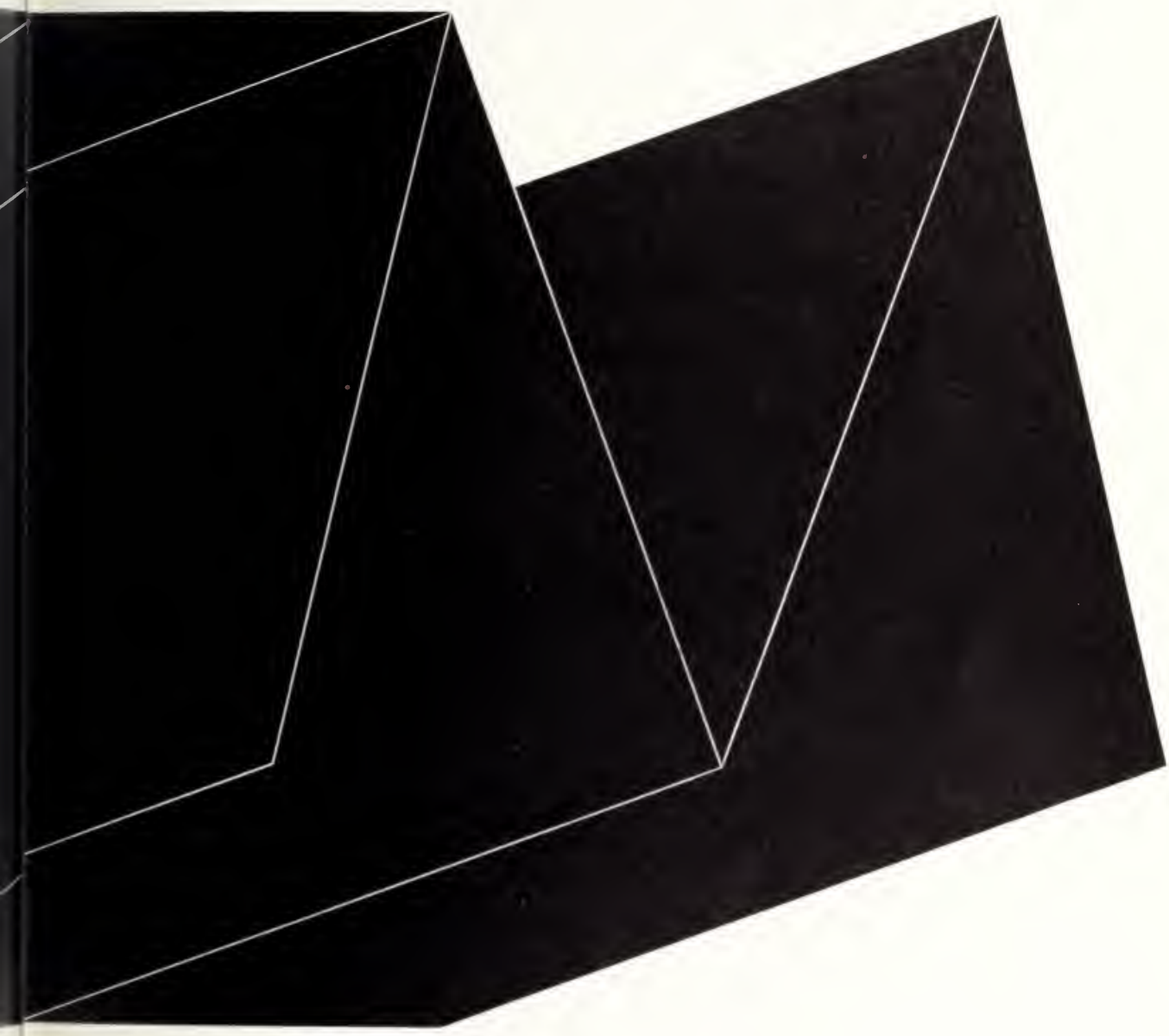

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